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SUNDAY MOVIES IN MANY CINEMAS

NFB Spends Half On TV Product'n

During the 1956-7 fiscal year Canada's National Film Board, which made no reference to television production in its 1953-4 report, devoted $874,238 of its total film-making expenditure of $1,840,244 to it. In 1955-6 it devoted $577,919 of its total production expenditure

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CFI Conference On Our Films

Toronto will be the scene of a two-day Conference on Films, sponsored by the Canadian Film Institute and to be attended by representatives of eight film and educational groups, states Charles Topshee, CFI executive director. They will gather in the Unitarian

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IF BASEBALL, WHY NOT PICTURES? CANADA OBJECTIONS LESSEN

Those Canadians who are used to thinking of their country as a place where you can't see a movie on Sunday will be surprised to learn that of 1,931 theatres, 294 are open on all seven days. This, of course, won't surprise residents of the Province of Quebec, since 291 of them are located in it. Quebec provides about 25 per cent of the national attendance. Ontario, New Brunswick and the Northwest Territories each had a seven-day house. And it is likely that most of Quebec's remaining 129 35 mm. theatres, which operate from one to six days, are open on Sunday. Also Quebec has 153 places of 16 mm. exhibition and many of these are Sunday operations.

What makes the figures interesting at this time is the changing attitude toward Sunday entertainment. This was first acknowledged

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Contest: Which Papers Have Best Coverage?

Some members of Canadian provincial and regional exhibitors' associations have suggested that contests among daily and weekly newspapers to determine which have the best movie coverage should be undertaken in this country. The idea was originated by the Motion Picture Theatre Owners and Operators of Georgia, who awarded trips to Hollywood, government bonds and other prizes to the winners.

The Council of Motion Picture Organizations, Inc. of the USA based one of its long series of ads in Editor and Publisher on the contest. "But why should a newspaper wait? After all, regardless of the value of contest prizes, the main prize is increased readership. And that, it seems to us, is an award any newspaper can win immediately," the ad states.

Some Canadian daily papers have amusement pages that are quite barren of editorial and feature material. Big-city papers, however, have realized the value of film material.

Universal Plans 39 '57-8 Films

Thirty-three of Universal-International's 39 1957-58 features are ready, the program representing the greatest production investment in the history of the company, which Empire-Universal Films represents in Canada. Executive vice-president Alfred E. Daff listed top

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New BC Theatre

Webb Theates Limited, owned by Frank Webb and Helen Miller, has opened its new 284-seat Lux Theatre, the first in Taylor, British Columbia. Booking and buying for the Lux, which will operate six days weekly, will be done by Allied Booking Association.

Canada Has 1,931 35 Mm. Theatres (236 D-Ins)

There are 1,931 places of more-or-less permanent 35 mm. motion picture exhibition in Canada at this time, ranging from the six-day 3,344-seat Imperial in Toronto to the two-day 100-seat Capitol in the 100-person hamlet of Fir Mountain, Saskatchewan. In the total is the drive-in figure, 236. Although the 1,931 theatres represent a decline of 83 compared to the number in operation at this time last year, there are 12 new ones, built from the ground up, among them. The drive-in total this year is stable, it being smaller than last year's by one. Some closed during the 12 months covered here but three new ones were opened.

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MGM's 'Law And Jake Wade'

Patricia Owen will star with Robert Taylor and Richard Widmark in MGM's The Law and Jake Wade.

Le Roy To Produce Pictures For Fox

Mervyn Le Roy Productions, Inc. has signed a long-term contract to produce pictures for 20th Century-Fox. The contract calls for a series of pictures which Mervyn Le Roy will produce and direct and will go into effect as soon as Le Roy completes his next picture for Warner Brothers, The F.B.I. Story. The contract was negotiated by Arnold Grant.

Mervyn Le Roy Productions, Inc. has a contract to produce for Warner Brothers and will continue to operate there as well as at Fox.

LOUIS B. MAYER, 72, PASSES IN LA

Louis B. Mayer, the former Saint John, New Brunswick resident who, as chief of MGM studios for many years brought a new concept of quality into mass production, died in Hollywood last week at the age of 72 in the medical centre of the University of California at Los Angeles. In charge of MGM production since 1924, he turned out over 800 films until his resignation in 1948.

For a number of years his salary was the highest in the United States, reaching $1,138,992.47 in 1943. He was known as a discoverer of stars and as owner of one of the finest racing stables. He did not retire from the industry when he quit MGM after differences with Nicholas Schenck but became chairman of the Cinerama Productions Corporation and had plans for several films.

Born Louis Burt Mayer in Minsk, Russia on July 4, 1885, he came to Saint John with his parents, Jacob Mayer and Sarah Meltzer Mayer, when he was two years old. After working in the family salvage business he left at 19 to enter the theatre business through remodelling an old burlesque theatre into a movie house in Haverhill, Mass. He developed it into a circuit partnership with Nat Gordon.

Later, as a franchise holder for Metro, he was drawn into the expansion of production and exhibition. Marcus Loew's investment in Metro in 1920 was followed by a merger with Mayer's interest. Then came the Metro-Goldwyn-Mayer deal in 1924 and Mayer, as production chief, made the company's initials and symbol stand out, while the studio grew to be the largest anywhere in the world.

Mayer held an honorary degree from the University of New Brunswick and always remained close to his family, some members of which still reside in Saint John.

Divorced from his first wife, Margaret, in 1947, he married the former Mrs. Lorena L. Danker. His children are Mrs. Irene Selznick, formerly married to David O. Selznick, and Mrs. William Goetz.

CORRECTION: NFB COST CANADIANS $6,545,508 IN '56-7

The annual report of the National Film Board arrived at our office last week after the paper was ready for the press. In our hurry to include it we took a wrong arithmetical turn and deducted its rentals and royalties from its government allocations to arrive at its cost to Canadians, our wrong figure being $3,363,766. Actually the NFB got $4,960,143 from the government and royalties and rentals brought its total to $6,556,520. It spent all but $11,012, so it cost $6,545,508. It got $977,013 more than the previous year. And it cost the NFB $1,252,573 to move from Ottawa to its Montreal plant.

WITH THESE ADS

WARNER BROS. SCARES 'EM GOOD LIKE A HORROR PICTURE SHOULD!

SEE THIS?

We defy you not to get a genuine case of the horrors when you see

THE BLACK SCORPION

UNCUT!
SHOWN EXACTLY AS FILMED!

WE URGE YOU NOT TO PANIC OR BOLT FROM YOUR SEATS.

STARRING
RICHARD DENNING · MARA CORDAY CARLOS RIVAS MARIO NAVARRO
Screen Play by DAVID DUNCAN and ROBERT BLEES Story by PAUL YAWITZ
Produced by FRANK MELFORD · JACK DIETZ Directed by EDWARD LUDWIG

PRESENTED BY WARNER BROS.

THE HIDEOUS INHUMAN BEING THAT DEFIED EVERY LAW OF NATURE! THE BLACK SCORPION

FROM WARNER BROS.

HE'LL GET YOU SCARED STIFF!

SHOWN UNCUT!
All its Horror Exactly as Filmed!

THE BLACK SCORPION

Screen Play by DAVID DUNCAN and ROBERT BLEES · Story by PAUL YAWITZ
Directed by EDWARD LUDWIG · Presented by WARNER BROS.

•

EVERY SIGHT A FRIGHT!

THE BLACK SCORPION

Screen Play by DAVID DUNCAN and ROBERT BLEES · Story by PAUL YAWITZ
Directed by EDWARD LUDWIG · FROM WARNER BROS.

From WARNER BROS. of Course!

Canadian Film Weekly

Incorporating the
Canadian Moving Picture Digest
(Founded 1915)
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1,931 THEATRES

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It's an exceedingly difficult thing to get an accurate count of theatres in operation. Many listed as closed reopen in new hands and most close again. Some have been closed and reopened by circuits. Many close and stay closed, some open and close quite a few times. In 1954, during the third year of television, the Year Book listed 2,167 35 mm. theatres—236 more. The full impact of television caused many auditorium theatres to close each year since then but the total in operation was bolstered by the openings of drive-ins and standard houses on a good scale.

In fact, with so much publicity about the adverse effect of television on the operation of theatres, closings have captured all the attention. It may come as a surprise that 102 auditorium theatres and 75 drive-ins, all newly built, have opened from the beginning of 1954 to date!

There were 56 new drive-ins added in 1954, 12 in 1955, four in 1956 and three so far in 1957—for a total of 75. Standard-type houses opened in 1954 totalled 35, in 1955 39, in 1956 19 and so far this year nine—102 altogether. When these two sets of figures are combined with the 236 decrease, they reach 413, a much-nearer-correct amount for the number of houses that have shuttered since 1954. Several of the statistics given above are from official government sources and the remainder are from Canadian Film Weekly records.

Of the 1,931 theatres operating 1,695 are auditorium-type houses and these are made up of 922 situations doing business six days a week, 294 which are open every day in the year and 479 which operate anywhere from one to five days, with many of these last-named varying the number of days they are open weekly—according to the season, the availability of product and the patronage.

By provinces the 922 six-day houses break down to British Columbia 118, Alberta 120, Saskatchewan 63, Manitoba 74, Ontario 415, Quebec 43, New Brunswick 44, Nova Scotia 25, Prince Edward Island seven and Newfoundland 13.

Sunday Movies

(Continued from Page 1)

some years ago when the argument as to whether the Lord's Day Act had national and provincial application was resolved by a municipal ballot in Toronto which favored certain Sunday pro sports, including baseball.

Since then a number of developments have taken place which indicate that a great section of the public is for Sunday movies and considers it undemocratic of those who think otherwise to block them. The 1957 Gallup Poll by the Canadian Institute of Public Opinion showed that the 50 per cent overall objection recorded in 1943 had fallen to 47 per cent. The big cities favor Sunday movies; the smaller communities don't.

What makes nonsense of the objection to Sunday movies is that they are being shown by the hundreds in Canada—over television. They are shown on Sunday for the express commercial purpose of selling the goods of people who pay the television stations for the time needed to put them on. So that the commercial interest is doubled: the sponsor and the station are both making money. It's all utterly silly. Right now the Canadian Broadcasting Corporation is being charged with violation of the Lord's Day Act for this and other Sunday activities.

There have been many letters to big-city papers asking why a person shouldn't be allowed to see a movie on Sunday, as is the case in Quebec and the United States. Many Canadians cross the border on Sundays to spend their money for movies. It has been held that Sunday movies would give immigrants and others a chance to overcome their loneliness. It has even been suggested that theatres need not open until morning and afternoon services are over. Some have said that Sunday movies will reduce drinking in the home. Why seeing a professional ball game is considered less harmful to the Sabbath spirit than movies is another unanswerable question.

Thousands of Canadians do see Sunday movies in theatres. These are the members of the many non-profit film societies, which rent theatres on Sundays for the exhibition of film classics.

With the view that Sunday sports or movies are a local question, the bringing about of local plebiscites is possible. There is no doubt that the big cities would show a preference for Sunday films in theatres. Seven-day operation would be a Godsend to many theatre operators, the state of business being what it is.

Ingrid Bergman Film

Ingrid Bergman has been signed by 20th Century-Fox to star in The Inn of Eighth Happiness, based on Alan Burgess' best-seller, The Small Women. To be produced by Buddy Adler and directed by Mark Robson, the CinemaScope production will be filmed entirely in Formosa.

CHARLES FELDMAN, U-I V-P, DIES

Charles J. Feldman, 57, vice-president and general sales manager of Universal International Pictures, who was well known in Canada, passed away recently of a heart attack at his home in New York. Alex Metcalfe, general manager of Empire-Universal Films Limited, distributor of U-I product in Canada, attended the funeral services.

Born in Providence, RI, on October 25, 1899, Feldman started his career in the film industry in 1927 as a salesman for UA in Ohama, becoming branch manager in that city for World Wide Pictures the following year. In 1929 he joined Universal, subsequently heading the company's Denver, San Francisco, Salt Lake and Los Angeles branches. In 1943 he was named Western District sales manager and three years later was appointed Western Division sales manager. In 1950 he became Eastern Division sales manager and the following year was promoted to general sales manager, with his elevation to a vice-presidency coming in 1953.

Services were held in Riverside Memorial Chapel in New York and interment took place at Forest Lawn Cemetery in Los Angeles. Surviving are his widow, one brother and two sisters.

LUNDHOLM HEADS SASK. ASSOCIATION

President of the Saskatchewan Motion Picture Exhibitors Association is now F. J. Lundholm of Swift Current, who was elected at the annual meeting in Regina to succeed J. D. McKenzie of Estevan. The delegates, who gathered in the Hotel Saskatchewan, elected Reg Plum of Saskatoon to take Lundholm's place as vice-president. J. M. Heaps of Regina was returned as secretary-treasurer.

The directors are McKenzie; H. Durham, Shaunavon; A. M. Crawford, Watrous; G. M. Miller, Kelvington; G. R. Miller, Wynyard; H. Humphries, Grenfell; W. Pyle, Rock Glen; R. D. Armstrong, Whitewood; J. D. Watson, Regina; H. Gunn, Regina; J. King, Milestone; J. Mahon, Prince Albert; R. R. Southam, Gainsborough; F. Plumb, Assiniboia; and F. Beatty, Kerrobert.

P. W. Mahon is again honorary president.

OUR BUSINESS by N.A. Taylor

BECAUSE Canadian theatres depend so greatly on American films, the results of the trend of events in that country are bound to be felt to some extent in ours. Therefore, the re-entry of Paramount Pictures into the exhibition field by the acquisition of the Esquire Theatre in Chicago may be of more than just passing interest.

A certain group of militant exhibitors seems bent on using every means at its disposal to protest this action and to try to stop a repetition thereof. Having previously helped to upset the apple-cart they now seem to be bent on making applesauce of the resulting mess.

At the time when the machinery was started, which eventually ground out the demise of block booking and the divorcement of the majors from their theatres, no one could foresee that a new medium called television would become the principal entertainment timewaster of the masses, replacing the motion picture theatre in that area. Certainly the men responsible for setting the wheels in motion cannot be criticized for having sought what might appear to be a panacea. It is ironic, however, that the fruition of their efforts came at a time when it seemed that the whole industry may have remained much healthier if the status quo had been retained.

It is difficult for some engaged in commerce to understand that there are certain unwritten laws for the conduct of business which when broken result in the activation of certain chain reactions. Motion picture producers are no different than any other breed of business men and are not likely to continue in production long if profit does not accrue, and even less likely to do so if on a losing basis. On the other hand, allow them to acquire a group of theatres and they will be faced with the necessity of creating entertainment to keep such theatres open. In addition, they have the opportunity of earning in one area what they might miss in the other. If the previously held theatre chains were returned to the majors there is a good chance also that they would not be likely to sell

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CFI CONFERENCE

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Church, St. Clair Avenue, on January 22-23 and their theme, "The Film in Canada 1958," will be explored under the chairmanship of James A. Cowan, CFI president. A feature will be a symposium, "What's wrong with our films?", which will be chaired by Graeme Fraser, vice-president of Crawley Films.

Guest speakers will be Erik Barnouw, director of the Centre for Mass Communication of Columbia University, and Glen Burch of the Ford Foundation's Study and Discussion Program Development section. The meetings are open to all persons interested in the use of film professionally or otherwise. There will be exhibits of materials and displays and screenings of selected films. Reports of the groups will be discussed by a general assembly, consisting of the speakers who addressed the Conference, at the end of the second day.

Co-sponsors of the Conference on Films with the CFI are the Association of Motion Picture Producers and Laboratories of Canada, the Canadian Association for Adult Education, the Canadian Federation of Film Societies, the Canadian Trade Union Film Committee, the Community Programmes Branch of the Ontario Department of Education, the National Film Board of Canada, the Ontario Association of Film Councils, the Ontario Library Association, the Teaching Aids Centre of the Toronto Board of Education and the Ontario Federation of Agriculture.

NFB
THE NEW
CANADA CARRIES ON
RELEASE
presents
CITY OF GOLD
The fabulous era of the Klondyke gold rush is recreated in this award-winner about Dawson City — past and present. Pierre Berton tells the story of his boyhood days in the city of sourdoughs.
BOOK THIS ALL-CANADIAN
NATIONAL FILM BOARD
SERIES
EVERY MONTH THROUGH
COLUMBIA PICTURES

Short Throws

NATIONAL contest to promote Across the Bridge, which stars Rod Steiger, has been arranged by Rank Film Distributors of Canada Limited in co-operation with The Odeon Theatres (Canada) Limited. Contestants are asked to name and locate six famous Canadian bridges built by Dominion Bridge Company from pictures on the entry form and write a 25-word essay on why they would like a holiday in Mexico, the country which provides the background for the film. Winner will get a vacation for two at the Hotel Prado Americas in Acapulco, Mexico, with all expenses paid.

STUDY of "the possibilities of associating British and Canadian television more closely from the program aspects" is being made by Lord Bessborough, 44, a director of Independent Associated Television Limited of Britain. The son of Canada's Governor-General from 1931 to 1935, Lord Bessborough said in Edmonton that Canadian production companies would be joined to the plan if it becomes a reality.

RETURN to exhibition by distribution companies is foreseen. Paramount recently acquired a Chicago theatre and United Artists will assume operation of the Astor and Victoria, New York, on January 1. In 1949 the USA courts ordered separation of exhibition from distribution and production.

EMILE HARVARD cast Mike Fitzgerald as the father and Elix Breckenridge as the mother in the 30-minute pilot film of his TV series, The Tyler Touch, which was a popular CBC radio program written by Ray Darby. The children are Raymond Bellew and Beth Morris and Higgy will be played by Eric Lane. The pilot was made last week at the studio of Shelly Films, Toronto.

NOV. 28th
The Industry's Biggest
ANNUAL EVENT
CANADIAN PICTURE PIONEERS
Award Dinner and Dance
KING EDWARD HOTEL
Tickets $6 per person
Lionel Lester EM. 3-4377
Len Bishop WA. 4-5511

CALGARY branch of 20th Century-Fox has been moved to larger and more convenient quarters at 1401-11th Avenue SW. Parking presents no problems at the exchange office and Bob Stern, Calgary manager, has extended an invitation to all interested to inspect the premises.

ANIMATION "is a highly personalized business and cannot really be sold by remote control," states Harry Gutkin, vice-president and managing director of Phillips-Gutkin and Associates Limited of Winnipeg. The company has decided to close its regional office in Toronto but will maintain its contacts in Toronto, Montreal and New York for business.

CHRISTMAS party of Toronto film bookers has been set for Monday Evening, December 16 at the newly-redecorated 48th Highlanders Memorial Hall, 519 Church Street. Restricted to film folk only, there are 200 tickets available and the price is $2.50, which includes buffet luncheon, refreshments and dancing. Invitations can be obtained from the committee, on which are Bill Munro, Keith Wilson and Jim Harrison of Regional Theatres; Gerald Hogan and Molly Nisker of Columbia; Blaine Covert of WB; Frank Price of Empire-Universal; Sid Sniderman of AA; and Jim Hogan of Odeon.

MEMBERS of the Common Council of Saint John, replying to a resolution criticizing their indifference to the difficulties of theatre operators, said no delegation had ever called on them. Mitchell Franklin, who led the criticism of the Common Council and the Provincial Government, said that he had exchanged letters on the subject with no result. NS Provincial Treasurer H. D. Patterson said the criticism was "not fair" and that the executive council had given careful consideration to the theatre owners' problems. James McDonough of Famous Players opposed sending the resolutions.

TORONTO author Thomas P. Kelley's book, I Stole $16,000,000, written in collaboration with its central figure, Herbert Emerson Wilson of Vancouver, has been purchased by Bryna Productions, Kirk Douglas' company, for production. It will be handled by his associates in Paths of Glory, producer James B. Harris and director Stanley Kubrick. It is not known whether Douglas will act in the film, which will be about Wilson's career as a safecracker in the 1920's.

MGM's 'Imitation General'

Glenn Ford will star in MGM's Imitation General.

39 VIA UNIVERSAL

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best-sellers as U-I properties; Twilight of the Gods, Emperor Jones, For Love or Money, The Galileans, The Spiral Road and Bon Voyage. Each is by a famous writer. Universal, which developed Rock Hudson, Jeff Chandler, Tony Curtis, Audie Murphy and others, has a program for creating more new personalities.

Universal is backing up its plan to build new stars by casting young and new talent in important roles rather than bit parts. If we are to make stars, we must find talent and then expose them importantly, Daff stated. "We have done this with John Gavin and Liza Pulver in There's A Time To Love and we are doing it in The Wonderful Years, based on the important Broadway drama, Teach Me How to Cry, in which we have cast John Saxon, Sandra Dee, Luana Patten and Jody McCrea in starring roles. All of these young players are destined for stardom.

"In Middle of the Night we have Gia Scala starring with Audie Murphy and Gia Scala has been a product of our development program. In For Love or Money we have Curt Jurgens, one of the most important European stars, co-starring with Debbie Reynolds and again, John Saxon. In Once Upon a Horse we have the new comic team, Dan Rowan and Dick Martin, who are now on their way to becoming a popular box-office combination. Co-starring in this picture is Martha Hyer who just completed a starring role in My Man Godfrey, starring June Allyson and David Niven. Martha Hyer is certainly one of the most glamorous and talented young stars in Hollywood and is now being widely accepted by the public.

"Jock Mahoney, who is also one of the stars in There's a Time to Love, also co-stars in Slim Carter and The Western Story and has an important future in our industry. Rod McKuen has a starring role in Summer Love, a picture for young people, which also stars John Saxon and another talented youngster, Jill St. John. In The Big Beat, a picture about our times, we have another group of fresh and potentially-exciting new personalities in Andra Martin, Bill Reynolds and Jeffrey Stone.

"These are just some of the new talents. Many of them are already on the way and others are to be heard from in the months ahead, but all of them are an important part of the Universal program which is putting a great emphasis on youth and using these talents along with the established marquee names of our industry to provide a great combination of exciting boxoffice personalities.

"Universal Pictures is 45-years young. We are looking ahead with vigor to ever-expanding horizons for our company," he said.

Observanda

Rochester

SO GO KNOW. Charlie Chaplin told me that a Selznick double-bill of films shown on Vancouver TV stood them up a week later at the Studio Theatre. And here's a switch: a TV station operator objected to being sold films that had played local theatres . . . *Lorne Greene* due on the Paramount lot for a brief stint in the De Mille-produced opus, *The Buccaneers* . . . *Jeanne Crain* is the one who isn't Ann Blyth and, says Alex Barris in *The Telegram*, Denise Darcel is the one who isn't Corinne Calvet . . . I wish *Maclean's* would forget about the out-of-focus school of color photography, as offered by John de-Visser in his shots of Toronto. Guys my age aren't sure if they're seeing straight under the clearest conditions, so who needs this?. . .

How people talk! Davidson, The People's Joyce, on *Tabloid* to Percy Saltzman: "Let's you get to the weather." There's a new one: "Let us you . . ." . . . *The first child* of Ken and Norah Johnson is a seven-pound-plus boy-o-boy. Congratulations. Dad is the *Globe and Mail*man . . . *What will* Bloor Street be like without Roher's Book Store, always filled to overflowing with literary and journalistic riches from all parts of the English-speaking world? It won't be there two months from now, for Harry Roher, one of Bloor Street's best loved citizens, must retire because of his health, and he has leased the premises to another business. Roher's Book Store, in other hands, will likely continue nearby. I know that not seeing Harry around so often will take some of the brightness from Bloor Street. He's been there since the days when it was considered to be uptown. Then it became midtown. These days it's downtown, St. Clair is midtown and Eglinton uptown. Harry did as much as anyone to bring people to Bloor Street and make it Toronto's Fifth Avenue. When Harry took sick suddenly a couple of years ago he got more than 600 wires, cards and letters. How's that for high regard? . . . *Paul Nathanson*, getting over a serious operation in a NY hospital. will recuperate in Palm Springs . . . *Don Harron*, one of our best young actors, was signed by Paramount.

CANADIANS at the luncheon of George Award winners were preparing to be photographed with Mary Pickford. Her favorite cameraman, Charles Rosher, was standing near and she explained that we, like her, were Canadians. "I'm a Canadian myself," said Rosher, who now lives in Jamaica. Coming to North America from Britain, he explained, his first home on this continent was with an aunt and uncle in Dresden, Ontario. Rosher, Mary recalled that evening on the stage of the Eastman Theatre, lensed her last picture and was the first cameraman in Hollywood to use lights in the daytime.

Onstage Pickford mentioned that recently she had a party for the people who had been part of Hollywood in the silent era. Her husband, Buddy Rogers, said it should have been called an "O no! party." A guest would see someone familiar and exclaim: "O no, it can't be!"

The brief remarks of General Solbert to open the proceedings on the stage were a rare combination of literacy and articulation. They were worth hearing and worth remembering. James Card's comments were interesting and he observed that no Chaplin excerpt would be seen, since that provocative gentleman was still nursing his "cosmic grouch."

Those who came from Toronto to take in the proceedings were Stan and Beth Helleur, Jan and Lou Applebaum, George Patterson, Clyde Gilmour, Gerald Pratley and Elwood Glover. They were made most welcome by General Solbert, Beaumont Newhall, the curator, and Card. Press tasks were made easier by Card's assistant, George Pratt.

The George Eastman House, named in honor of the founder of Kodak, is a remarkable institution. A very interesting time awaits anyone who will invest a couple of hours in this museum and treasure house of photography, still and moving. To be a mere few hours away and not to visit it is to deprive yourself of a rare experience. Civilization owes much to the man it commemorates and to the art it upholds.

ALL HONOR to the George Eastman House for bringing back to our hearts and minds the cinematic glories and glorious of 1926-30 through its Second Festival of Film Artists —"the world's only retrospective film awards," as the director of the GEH, General George N. Solbert, described the occasion to a capacity audience in the large Eastman Theatre, Rochester. There, in one long row on the stage, sat 17 of the 32 winners of the George Award, as the medal of honor is called, these having been selected by 600 of their contemporaries of 1926-30 from the living artists, directors and cameramen who worked in that period.

As Rouben Mamoulian, a Rochester home-towner who was chairman of the Festival Committee and master of ceremonies, said in the course of the proceedings: "We don't have award winners, we have collectors." He was referring to those of the eight chosen in each category who had been awarded the medal of honor two years earlier for their accomplishments in 1915-25. There were three among the actresses (Mary Pickford, Lillian Gish and Gloria Swanson), four among the actors (Ronald Colman, Richard Barthelmess, Harold Lloyd and Charles Chaplin), three among the directors (Cecil B. De Mille, Frank Borzage and John Ford) and three among the cameramen (Lee Garmes, Charles Rosher and Arthur Edeson).

The first-time winners were Greta Garbo, Janet Gaynor, Clara Bow, Joan Crawford and Norma Shearer among the actresses; William Powell, Fredric March, Gary Cooper, Ramon Navarro and Maurice Chevalier among the actors; King Vidor, Frank Capra, Clarence Brown, Frank Lloyd and Joseph Von Sternberg among the directors; and James Wong Howe, William Daniels, George Folsey, Peverell Marley and Hal Mohr among the cameramen.

Joan Crawford and her husband, Al Steele, came to the pre-lunch cocktail party at the Genesee Valley Club but left Rochester before the ceremonies. Those who were brought to the centre of the stage with sentimental and humorous words by Mamoulian to receive the homage of their erstwhile colleagues and the audience were Gaynor, Pickford, Gish, Swanson, Novarro, Chevalier, Barthelmess, Harold Lloyd, Von Sternberg, Borzage, Howe, Daniels, Folsey, Marley, Garmes, Rosher and Edeson.

* * *

The ceremonies followed a welcome by General Solbert, after which James Card, motion picture curator for the GEH, introduced each excerpt from a number of films. First came Barthelmess, his vigor of voice and body a defiance of time. Borzage noted that usually "you're as good as your last picture" but that the award would help him remember the smell of the flowers. "France is famous for its history, vintage wines and Maurice Chevalier," said Mamoulian. And the wonderful Frenchman came on to touch the audience with his expression of gratitude to Mary Pickford and the first Douglas Fairbanks for paving his way to Hollywood, after which he confessed that he was 69 and that, if he gets his next award in Heaven, he would marry an angel.

Gaynor, from where I sat still the angelic Gaynor of Borzage's *Seventh Heaven* and other films, was welcomed by Mamoulian with: "Long may you walk in beauty, Janet." He called on her husband, Adrian, to take a bow in the audience. Lillian Gish had a "translucent quality" and to him she "has never been quite real," he said. She assured the audience that she was and praised her screen contemporaries for having "lifted the industry into something of dignity and importance."

James Wong Howe recalled being tired after many hours of shooting on De Mille's Gloria Swanson starrer, *Male and Female*. It was a long way home at that hour and he decided to sleep in a bed that had been used in one of Gloria's scenes instead. "I don't know what kind of perfume Miss Swanson uses," he recalled blissfully, "but it was wonderful." Then came Miss Swanson, "the Queen of Hollywood," to accept her award. "I have to thank you wonderful people out there."

(Continued on Page 8)

THE MOST SENSATIONAL STAR IN THE STRANGEST TRUE PERS

from 20th Century-Fox starring

JOANNE WOODWARD · DAVID WAYNE · LEE J. CO

POST STARTING TIMES! URGE YOUR PATRONS TO SEE IT FROM THE BEGINNING!

DISCOVERY OF OUR GENERATION
ONAL EXPERIENCE EVER FILMED!

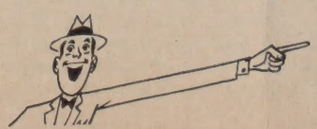
WATCH
stunning
astounding
JOANNE WOODWARD
in the most
fantastic true
story a girl in
love ever lived!

The Three Faces Of Eve

CINEMASCOPE
Available in MagOptical Prints

Produced and Directed from his Screenplay by
BB · NUNNALLY JOHNSON

NO ONE SEATED DURING THE SENSATIONAL ENDING!



Congratulations Nunnally Johnson

for creating a star –
and a motion picture
more explosive than the *best-seller,*
the *American Weekly* condensation,
the *Reader's Digest* book selection,
the newspaper serialization

in your tradition of
THE GRAPES OF WRATH
THE KEYS OF THE KINGDOM
HOW TO MARRY A MILLIONAIRE
THE MAN IN THE GRAY FLANNEL SUIT

OUR BUSINESS

(Continued from Page 3)

their backlogs for showing on TV.

Now that the revolution has come and the new scheme of things has been tried and found wanting, perhaps all concerned, including the Justice Department of the United States, may realize that production, distribution and exhibition are all parts of one body and that amputation may lead to an eventual wasting away. Perhaps a good way to help the patient to again become strong and healthy would be to allow our business to come full cycle.

WB's 'Island Of Lost Women'

Jeff Richards will star in Warners' Island of Lost Women.

NFB TV PRODUCT'N

(Continued from Page 1)

of $1,654,738 to television. In 1954-5 it spent $390,338 of $1,502,024 for TV production. In 1953-4 its total production cost was $1,183,166 but its report of that year and the two before that not only did not stipulate expenditures for TV production, they gave no figures for theatrical production and the general program. A single figure for all types was offered.

So that in three years inclusive the NFB's television expenditures jumped by $463,900. In 1954-5 the NFB spent roughly a quarter of its production money on TV films and last year this was over half.

Although the costs of its general programs each of the past three years remained quite stable ('56-7, $642,996; '55-6, $673,396; '54-5, $622,049), the budgets for its theatrical programs dropped sharply ('56-7, $109,269; '55-6, $577,919; '54-5, $295,637). Although the NFB spent $185,506 more for production this year than last, it reported 261 completions (films, newsclips, trailers, newsreels and TV stories) compared to 308 — 47 fewer. Private producers contracted by the NFB made 35 of the 261 but what part of the production budget went to them was not reported.

Other production expenditures that were part of the $1,840,244 total were: international newsreels, $50,791; adaptations and revisions of existing films into other languages and lengths for further distribution, $43,853; filmstrip production, $42,759; and photo services, $76,338.

Distribution costs went up from $1,352,285 in the previous year to $1,549,380 in 1956-7 — $302,543 higher.

The National Film Board's parliamentary appropriations for the last fiscal year brought $4,960,143. Rentals and royalties brought it $1,596,377. It thus had $6,556,520 to spend. It spent all of it but $11,012—$6,545,508.

'The Hunchback of Notre Dame' Float Big Hit

Hundreds of thousands of people have seen this float, which has been touring Quebec, and many of them have been led to seeing Allied Artists' The Hunchback of Notre Dame by it. It moves through 20 Ontario communities next, boosting the saturation booking of the film. On the left is Larry Stephens, advertising and publicity director for Allied Artists of Canada, who played a big part in the outstanding campaign of support which made the film a top grosser in its opening engagements.

ON THE SQUARE

(Continued from Page 5)

Then an afterthought that brought a laugh: "And your parents." Then another afterthought that brought a bigger laugh: "And your grandparents."

* * *

Although those honored were brought forward in alphabetical order, the "Queen of Hollywood" refused to take the closing spot, traditionally to the most important person on the bill. She deferred to "America's Sweetheart," Mary Pickford. Men had conquered the world, Mamoulian said, but "Mary had conquered the hearts of the world." Miss Pickford reminisced about many of those on the platform. "What woman hasn't fallen in love with Maurice Chevalier?" she asked. "I did. I confessed it to my mother. She said 'I am too'." Everyone present enjoyed Mary's comments. And at the end, realizing that the occasion had grown out of pride in the past and the desire of certain people to preserve its accomplishments, she appealed to the audience.

"Look after the old films, won't you?" she asked. "They're part of our hearts. We don't want to see them crumble into dust."

We surely do not. Films are perishable and fame ephemeral. Yet films are no longer perishable because of nature's action but because of man's indifference. And fame grown out of films will endure as long as the films endure as evidence of cinematic accomplishment, means of information and sources of pleasure. The world of the future will owe much to those persons of the present who are striving to preserve motion pictures beyond their own time on earth.

CINERAMA STARTS RUN IN TORONTO

Cinerama made its Toronto bow last week at the University Theatre, which had been closed for some time while $120,000 was being spent in preparations. A press and trade preview was held on Wednesday evening, a private premiere followed on Thursday and the film, This Is Cinerama, first of the group, opened on Friday.

The Thursday premiere, a United Appeal benefit, was preceded by a dinner in the Pump Room of the Lord Simcoe Hotel at which Mayor Nathan Phillips was host. His party made its way to the theatre in a 25-car cavalcade. The premiere got full fuss-and-feathers treatment and extensive coverage by press, radio and television.

The Stanley-Warner Cinerama Corporation, which leased the University from Famous Players, has named Ray Conner managing director of the theatre, Mrs. Helen Hogarth house manager, Earl Hubbard, Sr. publicity director and Earl Hubbard, Jr. head of group sales. Among those who came from the USA for the opening were a number of Stanley-Warner executives, including Harry M. Kalmine, v-p and general manager; Bernard Kranze, v-p; Lester B. Isaac, national director of exhibition, in charge of advertising; Everett C. Callow, assistant to Isaac; and Zeb Epstin, assistant director of exhibition, in charge of public relations. Irving Margolin, vice-president and treasurer of Cinerama Productions, New York, was also present.

News Clips

Toronto author Patricia Joudry's off-Broadway play, Teach Me How to Cry, will be called The Wonderful Years as a U-I feature film . . . "Shrewd Contribution to Hockey-Movie Debate" was the heading on a letter to the editor of The Montreal Star, in which the suggestion was made by Marguerite Trudeau that the Saturday night hockey game should be filmed for 11.45 p.m. TV CBC showing instead of coming on live at 9 — alternatively. Letter writers who are movie fans have been objecting to films being pushed aside in favor of hockey.

Canadian Seating Company Limited now has a plant in Etobicoke, near Toronto . . . Wm. M. Dozier, who left CBS to head RKO production in 1945, returns to take charge of live TV shows from Hollywood . . . Lionel Lester and Leonard Bishop will co-chair the ticket committee for the annual Pioneer of the Year Award Dinner in Toronto on November 28 . . . A. W. Shackleford, Lethbridge exhibitor, headed the aldermanic polls and was elected mayor by his colleagues.

Variety Club of Great Britain will sponsor a premiere night for the London engagement of My Fair Lady . . . Allen Waters, head of CHUM Toronto, will succeed Baxter Ricard as president of the Central Canada Broadcasters Association in January . . . New assistant director of educational and community services for the Motion Picture Association of America is Mrs. Margaret G. Twyman . . . Julius Borneman, 72, who built the Muskoka Theatre, Gravenhurst in 1937, passed on last week.

Garnet M. Shier, issuer of licences for Metropolitan Toronto, received personal publicity in the Toronto papers through the information that 21 movie theatres have closed in the area during the past two years . . . Specialized motion picture equipment was added to the product line of A. V. Roe Canada Limited in the last year, states the annual report of this heavy-industry company . . . Francais Theatre, 963-seat Ottawa movie house operated by Bob Maynard, may change ownership to go legit and open with My Fur Lady.

FOR SALE

Two CinemaScope Lenses for two projectors. Rosskote and Anamorphic. Must sell immediately due to bankrupt estate.

Apply CHARLES LEE, Trustee, 67 Yonge St., Toronto. EM. 4-2336

HOT FROM SATELLITE HEADLINES!

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NOT A RE-ISSUE! NEW! UP-TO-THE-MINUTE!

For SPOTnik Bookings!

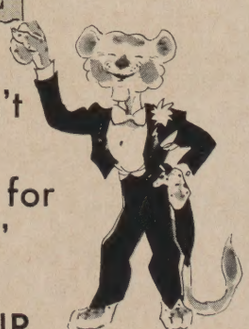
M-G-M's *The Invisible Boy*

Launch Artificial Satellite; Circling Globe 560 Miles Up

'MOON' CIRCLING GLOBE; FLASHING SECRET CODE

SATELLITE SEEN IN ALASKA

SATELLITE FLIGHT IS STEP INTO SPACE



"Honestly I didn't do it—but it's great publicity for 'INVISIBLE BOY' the FIRST BIG SHOWMANSHIP PICTURE DRAMATIZING TODAY'S HEADLINES!"

Never in movie annals such an opportunity to capitalize on the headlines! USE THIS COPY IN ADS:

You've been reading about satellites and rockets that can rule the earth! Here's the first BIG picture that dramatizes the miracles of the war of machines in the sky. You've never seen anything like it!

MAKE UP LOBBY DISPLAY!

Enlarge current headlines with panel of ad copy above! SNIPE POSTERS! USE TRAILER WITH SPECIAL TAG! CAPITALIZE ON TODAY'S HOT NEWS!

•

M-G-M presents "THE INVISIBLE BOY" starring Richard Eyer Philip Abbott · Diane Brewster · with Harold J. Stone · Robert H. Harris · And ROBBY, THE ROBOT · Screen Play by Cyril Hume · Based on the Story by Edmund Cooper · A Pan Production Directed by Herman Hoffman · Produced by Nicholas Nayfack

The Trades are raving about...

THE MOST DARING WAR PICTURE OF THEM ALL!

"Explosive drama! Sturdy commercial prospects! Impressive piece of screen entertainment!"—*Film Daily*. "Packs emotional wallop! Customers will get far more than their money's worth!"—*Exhibitor*. "Topnotch performances!"—*Variety*. "Excellent! Dramatically impressive... should result in good grosses!"—*M. P. Herald*. "Absorbing! Direction and performances give it high excitement!"—*Hollywood Reporter*. "Engrossing drama, impressively directed and acted! Superb performances by Widmark and Basehart!"—*Harrison's Reports*. "Powerful, intensely dramatic! Explosive!"—*Boxoffice*.

HEATH PRODUCTIONS presents

RICHARD WIDMARK

in

TIME LIMIT

THRU UA

CO-STARRING

RICHARD BASEHART

with DOLORES MICHAELS · JUNE LOCKHART · CARL BENTON REID
MARTIN BALSAM · RIP TORN and KAIE DEEI · YALE WEXLER · ALAN DEXTER

From the play by HENRY DENKER & RALPH BERKEY · Screenplay by HENRY DENKER

Directed by KARL MALDEN · Produced by RICHARD WIDMARK and WILLIAM REYNOLDS